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ABSTRACT

This booklet presents information about developing a drama program for a summer camp. The booklet is divided into three parts. The first part deals with the drama program in camp and includes the following sections: (1) Why a Dramatics Program; (2) Principles for Success; (3) Two for the Price of One; (4) Do You Want to be Formal; (5) Creative Dramatics; and (6) Expansion of the Dramatic Situation. The second part deals with these administration concerns: (1) Sources for Drama Counselors; (2) Suggestions for Facilities and Equipment; and (3) Budget and Costs. The final section presents statements about camper growth through drama. A bibliography of several hundred items lists plays, anthologies, sketches, reviews, and books on makeup, puppets, and stagecraft. (ALL)

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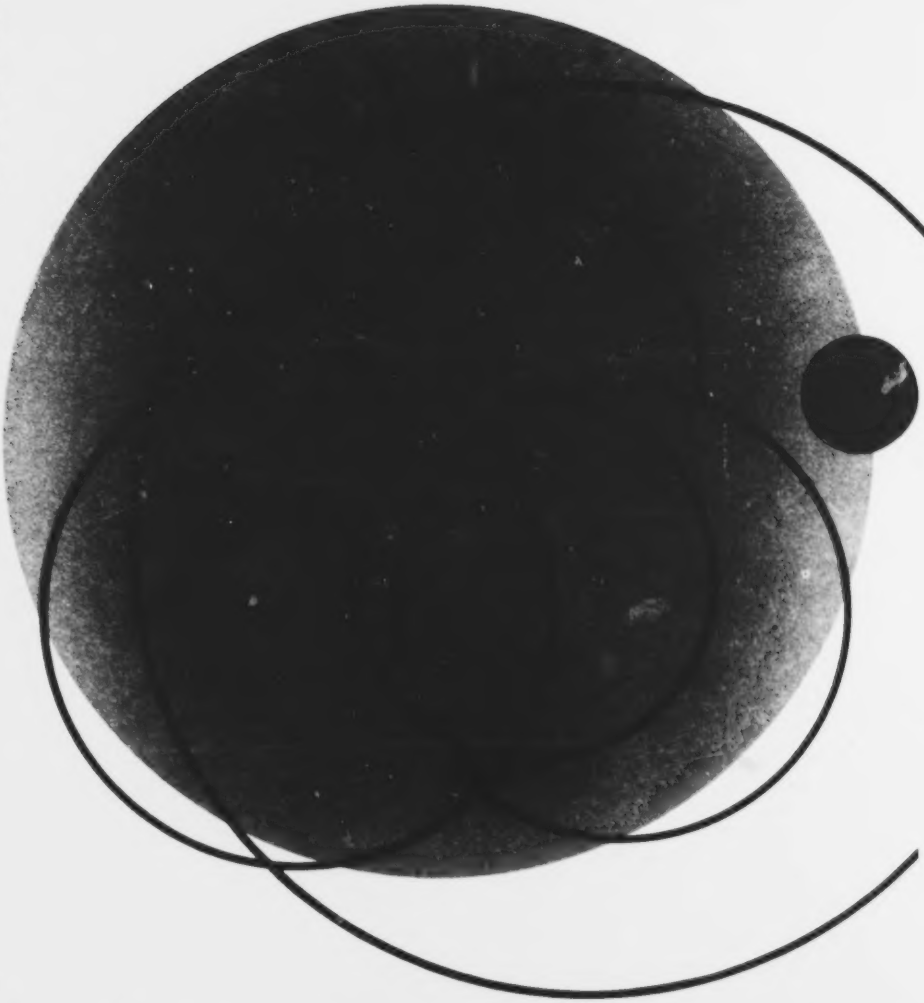

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Spotlight on Camp Drama

Barbara Winslow

Published by the American Camping Association

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Preface

In writing for general interest about a specific area of activity, one becomes acutely aware of two things:

First, that clarity of explanation is achieved only by directing the main body of one's remarks to the group that comprises the widest representation. So, while I have included suggestions for day and short-session camps, family and senior campers and those which concentrate on campers with a variety of handicaps, camps whose clientele is made up of little people, the major content is addressed to camp directors who deal with boys and girls in the seven-year-old and up range and who offer diversified programs.

One must assume the specialty camps that concentrate on drama, dance, or music have already discovered the attractions inherent in the performing arts. Doubtless, because the arts are featured, they will be interested in more elaborate equipment, facilities, and program than are treated here. The fact that more and more of these camps come into being each year would seem to indicate that a summer spent in a creative atmosphere has real appeal for an appreciable number of youngsters. This point, I believe, is one that deserves thought and consideration from all of us.

The second factor of concern in the organization of monograph material is the conviction that, even with the best will in the world, someone's pet project, successful specialty, or tried and true method is going to be left out. Omission is not intentional; but the vast variety of potential dramatic approach and adaptation defies inclusion in any compilation short of one of unabridged, encyclopedic proportions. I have endeavored to discuss or mention as many workable, effective, and applicable-to-camp situations as might widen dramatic horizons.

The obvious omission—the topic of skits—is intentional. In talking with a representative number of camp directors over the years, and again recently, one gathers that skits are the mainstay, the backbone, the wheel horse (to mix metaphors) of the majority of existing drama programs. Since the intent of this monograph—and the information it contains—is to expand program puissance, to suggest ways and means of varying theatrical fare, it seemed superfluous to dwell in detail on the things you already know how to do so well. It is my belief that if your youngsters enjoy these skits, and from what you say they to indeed, you have prepared a field for further dramatic experimentation and cultivation, should you decide to use it for the purpose.

A Matter of Opinion

Contrary to prosaic prejudice, basic drama is not predicated on make-believe. It deals first of all with people, facts, and situations; it places these elements either in relation or juxtaposition. Drama is life; theater is life enlarged, magnified and fantasied.

It is a paradox to be placing the spotlight on drama for those of you who have chosen camping as a profession. No one knows better than the active, skillful, camp director the intrinsic importance of the successful dramatic moment. We, whether we embrace the term or not, are ourselves basically actors—and we must be. We speak before and with our groups countless times during a summer—with an idea to sell. We must decide whether to play a particular problem for laughs, to create an aura of solemnity, or to combine the two in order to bring about the desired solution. We understand as one of our greatest ladies of the theater has said, the value of a pause; we realize that the vital seconds when nothing should be said or done may be more productive than ten thousand words. The incomparable thrill of having made yourself clear to a group (be they grown-ups or youngsters), waiting for the point to make contact, reverberate, and prompt you to your next choice of words or action is stimulating, provocative, and creative.

This is drama in its most basic sense. Like drama in its theatrical sense, it is only convincing if both you and your beholders believe the premise. The premise is what we all must start with, whether we sell soap chips,

ball bearings, the idea of going to camp, or our own philosophies in camp. As in theatrical drama, the fact that we care about what we are doing must glow brighter than the eyes of Jupiter and all other known pre-space beacons. Words and action should be consistently motivated in keeping with the total goal. At the same time, the capacity to be objective—to stand aside and be aware of reaction and resulting action while being thoroughly immersed in the matter at hand—is surely a technique worth perfecting, not only for actors, but for all of us.

The creed of caring is essential—both on stage and off; it is retroactive, perpetual, and demands constant communication. If youngsters sense that you simply tolerate their individual social or activity performance, they cannot be sufficiently motivated to strive for real achievement. If they understand that you expect more than they can possibly give—and care about getting it, they will thrive in the reciprocal desire to deliver. This is true whether we speak of cabin, group, individual, or general behavior; whether we try, together with our campers, for success with a tennis match, a swimming meet, a drill team exhibition, an aquacade or water ballet, a Fourth of July circus production, or a rainy-day carnival.

And it is true of the theater in all of its following definitions.

MAY 1979 Barbara Winslow

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Part I
Drama Program in Camp

Why a "Dramatics" Program

If you expect profound quotes from eminent educators on great, cultural, and uplifting reasons for drama throughout the ages, you might as well skip this whole monograph right now. If you are interested in giving your campers—boys, girls, "teen-weenies," oldsters, or any combination thereof—the kind of fun they can get in no other way, then perhaps you will stick with it for at least a few more pages. After that you'll either feel you already have the answers or you'll take what suits your particular set of circumstances and adapt. Fair enough.

The word "drama" is used in the title in preference to "dramatics" for a specific reason. "Dramatics" has come to carry a connotation that we all recognize, usually to our squirming sorrow. Are there any among us who, in the interests of good fellowship or civic charity, have not been required to sit through a truly agonizing performance executed by perfectly terrible tots, uncertain and misdirected teenagers, or singularly uninspired adults? If you say you haven't, you are lying in your front row seat!

Who can forget the trapped feeling as baby ballerinas twirled uncertainly through scenes from *Hansel and Gretel* on obviously double-jointed toes? Which of you cannot recall the eager look of sought-for understanding from the woman next door as her on-stage husband cleverly stabs his Monte Christo self in his effort to remove the sword from the scabbard, or the indescribable moment when your son, accoutered and convincing, sets first foot in the New World to be met by a paint-slashed blanket bundle who says, simply "Ugh!"

These are not the things men live by. They should not have happened because never again, no matter how deep and wide your tolerance and good humor, never again will you be able to control that involuntary wince when you are invited—or commanded—to attend a "dramatic performance" by amateurs.

It need not be this way. It is, in fact, an insult, both to you and to the performers, to have it fatalistically assumed that nonprofessionals will be, at least, bad enough to give you a laugh or two; at best, good enough to be borne.

There are ways to avoid this automatic assumption. One is by consistently refraining from attempting anything that smacks of "live" amateur entertainment; another by relying soley on rented or neighborhood movies or on professionals imported to brighten up the occasion. The others are positive, vital ways, designed to mold themselves to your own situation and to give your camp that extra spark—that warm, living, adhering, cohesive spark of genuine creativity.

Principles for Success

There are four principles on which a successful drama program should be based. The first of these is that really good entertainment has a definite place in camp because it provides and especially satisfying and complete outlet for the creative desires that lie in all of us. It is not necessary that every single camper appear on stage in order to enjoy being part of the theater. Being a member of the audience can be a creative experience, too. Theater brings the group together in the mood to share in the exchange of gifts (talent from the stage—appreciation from the audience) and it provides a happy release from the daily round of muscular activity.

The second principle is that the quality of performance must be high. It does not seem reasonable nor sensible to devote time and effort to a presentation of any kind if its production is allowed to be a hit-or-miss proposition. Youngsters are

critical—marvelously and uninhibitedly critical. Their tastes may not be entirely developed, and they may not know why they think a thing is cool or cornball, but they instinctively know the difference and feel strongly about it. Walter Kerr in his most scathing review was never more devastating than the twelve-year-old summing up a poor offering: "It was dumb!" Young people also have a built-in desire to be respected and to have cause for giving respect. (They are not alone in this desire!) A play that is well done bestows a form of double indemnity insurance in the matter of respect.

There is a premium for this insurance: the honest, unshakeable, communicable belief that nonprofessionals can deliver quality beyond their fondest expectations when asked and when given the stimulation to do so. This is the third and most important principle of the four. One does not mean to convey the idea that such demonstrated belief will make for star performances in every case. But it will eliminate the discouraging amateurishness referred to earlier. It can and does effect an atmosphere in which really exciting things happen.

The fourth of the foundation's cornerstones is that participation in the drama program be voluntary. Fortunately—or unfortunately—we are not all born with the ability or the craving to act. Maxims about it being good to learn to get on your feet in public, and parents' request to put George or Georgette in a play notwithstanding, there is no more diabolical punishment devised than to force a youngster to walk out on that stage in front of everybody when he does not wish to do so.

If the plays are entertaining enough, the reluctant ones will be so encouraged by watching a "bunkie" do well, they will want to try it themselves; or they may find working backstage especially appealing. There are always those who prefer simply to enjoy the peculiarly private pleasure of being the audience. Provide plenty of opportunity and impulse for participation in the creative skills, place performance standards at a highly attractive level, and you'll find scores of eager, young aspirants ready for dramatic action.

Two for the Price of One

To allow scope for those who love the limelight and those who are partial to the worklight, the program should be divided in two distinct but interlocking parts; drama—which concentrates primarily on acting but includes the basic elements of costuming, make-up, stage-settings, props, and direction; stagecraft—which teaches its crews to cover flats, paint them, devise scenic effects out of materials at hand, to get and set props, dress sets, construct rocks, trees, and even mountains.

In learning the craft of the stage, the young technicians will work on costumes and lighting; they will be taught to wash paint brushes and scrub flats, sweep the stage properly, and mix scene paint. Eventually, they will know how to stage-manage an entire show, which involves running light cues, sound cues, shifting sets in split seconds, seeing that the actors get on with designated props, running the front curtain, and being responsible for the thousand and one details that make up any production.

Both sections of the drama program should be regarded as activities, as are riding, baseball, swimming and so forth. Progress tests can be offered in each, based on skills acquired and quality of performance. It is possible to have your own "stock company" which presents plays two or three times during a season. Invitations to join the company issued to youngsters of unusual ability are a fine form of recognition. "Oscars," awarded on banquet night (or whenever is apropos in your camp) for the outstanding supporting role and the best portrayed leading role of the season, heighten interest and brighten the ceremony itself. This kind of thing ignites a terrific longing to be part of the excitement and the glamor. It really is catching, you know.

Do You Want to be Formal?

The word "formal" is such a stuffy word to apply to the shimmering world of entertainment! It is used here to designate the traditional means of play production (the use of printed scripts) rather than the informal method which will be discussed under the heading of Creative Dramatics.

"If I have a formal program, what does it entail?" "What of the plays themselves?" "How can play production be fitted into the regular activity program?" "What is available for my particular group?" These are questions freqently asked by camp directors.

Perhaps the last question should be answered first. There are good published plays—long and short—available for every conceivable group. True, it takes a formidable amount of reading to find the good ones, for they are nearly buried under a mountain of material that is unworthy of performance. (The appended bibliography attempts to list some of the best.)

If your emphasis is on younger children—five to ten—there are charming fairy tales in dramatic form; some camps have found great success in adapting the A. A. Milne "Pooh" stories and turning Dr. Seuss' cat into a stage hero, together with his companions. Adaptation is one of the best sources of material for this age group because the length of the "play" and its simplicity can be controlled, and characters from favorite stories or poems are great fun to be! There are also a few good plays based on historical events that have value and appeal for the small fry.

Coeducational or brother-and-sister camps for the older groups (ten and up) have it, as they say, made. They need not confine themselves, when it comes to choosing plays, to those with predominately male or female casts. The same situation applies to family and senior citizen camps.

Girls' camps will tell you that the boys are to envied for the really fine plays that are written for all-male casts. The girls, however, don't fare too badly, especially if the program can be worked in conjunction with a nearby boys' camp, or if the camp itself has men on its staff who will lend their talents. It is always possible, if not wholly desirable from the believability point of view, for girls to play male roles, and vice versa.

Where can the plays be obtained? Publishers' atalogues will be sent on request (see bibliography). They are helpful to have on file for they tell how many characters and sets are required and give a short description of each story line. (Reading them is a tricky business for one gets the impression that each play is superlative in one way or another. Nothing could be farther from the truth!)

If you or your drama counselor know what specific plays to order, The Drama Bookshop, 150 West 52nd Street, New York 10019, has—or will get—any plays in print from all publishers. Some town and college libraries have good drama shelves, but usually they will not have more than two copies of any one play. The paperback book publishers are beginning to extend their lists of plays. When you order plays, be sure to specify that you want the acting version of the script. Piano scores for musical comedies and operettas are obtainable by writing G. Schirmer, Inc., 4 East 49th Street, New York 10017.

A word about royalties for play production. You must become familiar with the newest demands required by copyright laws. Plays may always be studied, of course. If—and this is most important—if you charge admission of any kind, for any purpose, charity not excluded, or perform for audiences outside the camp, on stage, TV or radio, you are subject to pay the royalties set by the publishers.

Plays can be adapted to suit the needs at hand; characters may be dropped or elided with other roles; segments may be deleted or lines cut if this seems advisable. In this manner, plays that at first glance seem impossible to do can be tailored and adjusted to your facilities. A script that reads well may not "play" well, and the reverse is possible. The ability to visualize how it will look and sound "on its feet" is vital to choosing a play. So are good taste and literary appreciation.

The answer to the question—how to fit play production into the regular activity program—depends almost entirely on how much emphasis you want drama to have and upon how rigid you feel the activity schedule must be. If there are no free, elective, periods

during the day (and oh, how one hopes this is not true anywhere!) then the chances are that a drama program is not for you. If you subscribe to the idea, urgently suggested earlier, that participation in the creative arts be voluntary, there are ways to dovetail the requisite rehearsal times without conflict.

A wistful and frustrated cry is heard across the land from drama, dance, and music counselors whose reiterated wail is unvarying: "I can't get anything done because I'm never allowed to have the kids long enough or often enough to accomplish what I was hired to do!" In the effort to make certain the youngsters are fully occupied, sometimes the favorable climate for creativity is lost in the clash of class-changing bells or bugles. Rehearsals, of course, must be scheduled and the scheduling must be consistent so that both campers and counselor will have a chance to develop their goals.

Once the degree of emphasis has been decided upon—one or two major productions in a season, one to three short plays a week (the latter is being done successfully, together with a three-act play at mid-season and a full-length musical comedy concluding the summer in a camp, ten to eighteen age group, that features twelve other major activities)—once the emphasis is established, then tryout times and rehearsals can be woven into the regular program fabric. Dates of production are set, and they should not be changed or postponed once rehearsals begin. If you are looking for quality of production, stick to your performance dates.

Tryouts should take place during a day and time when the majority of youngsters is available. This may be after supper or on weekends. More than one set of tryouts may be advisable to give everyone who wants to read ample opportunity, and to allow for calling back those who are good enough to make casting decisions difficult. (The callback procedure has tangible psychological rewards not only for the ones who get the parts but for the "almost dids" who, by coming so close, are encouraged to try again.)

During tryouts, it must be made clear that reading for a part is tantamount to signing a contract if the reader is cast. If the camper is scheduled for an overnight trip that week, suggest other tryouts that will coincide with that camper's free time. Activity schedules should be at hand so that casting can be worked around them. Stage crews can be chosen at the same time, for often youngsters will volunteer their services because they want to be a part of the production or to be assured of being in on things if they miss out on a role. Cast and stage crew lists should be posted in an accessible part of the camp—bulletin board, dining room, wherever youngsters are used to looking for current camp news. It is a warming and wonderful thing to watch friends crowd around these lists to see if their bunkies "made it."

The feeling that nonprofessionals, to be good, need a great deal of rehearsal is fallacious. Indeed, it is preferable that they are not required to put in long, consecutive stretches or weeks that spell boredom. They will do much better, under proper guidance, if short, daily rehearsals and swift production dates are set. Two one-hour rehearsals a day—with time for activity between—not only resolve the problems of attention span and general camp programming but are sufficient to put on a one-act play ina week's time. Thus the short-term camp need not discard the idea of doing plays because time is abbreviated.

A three-act or a musical can be successfully accomplished in ten days to two weeks with roughly the same kind of rehearsal schedule. Rehearse segments of the production during the day in one-hour periods; then it is wise to allow consecutive two-hour periods as production date nears. (Generally speaking, there are two admitted and outstanding exceptions to the quick rehearsals plan—full-length Shakespeare and Gilbert and Sullivan. The intricacies of language and the exquisite timing demanded by these masters are not often speedily or satisfactorily conquered—even by professionals!)

In order to achieve real success with the foreshortened endeavor, accent on creative discipline is paramount. Absolute punctuality at rehearsals for everyone—including the drama director—is essential. A deadline must be set and adhered to for "going without books;" i.e., having lines learned sufficiently so that the prompter (who should be used only during rehearsals) is not relied upon unduly. For one-acts, this should be during the third day of rehearsals; for three-acts, allow six days for all but lead roles—they will need about eight. Stage crews on props and furniture will want the same kind of deadline. Sets, lights, and costumes need a day or two more. Realistically, the actual timing for crews depends on the extent and complexity of the production in question, but

since smoothness of performance depends so much on them, all efforts should be made to stick to prearranged date limits.

Rehearsal manners are as important to the theater as are table manners in the dining room, and they serve the same function in the acquisition of poise and self-confidence. Listening to and following direction, learning the proper time to ask questions, making entrances on cue, replacing hand props to their assigned places, learning to transcribe and translate the "shorthand" of stage business, knowing how to remain in character no matter what tantalizing provocation may tempt one out of it, learning to ad lib progressively when a fellow actor has a momentary mental aberration—all these things are the tools that help the individual to fashion a remarkably believable and close-to-professional performance.

Despite the fact that controlled behavior is requisite, rehearsals should be fun. "Growing" a character is a fascinating and gratifying business to young "gardeners," but they will need refreshing, if brief, breaks from concentration on cultivation. The drama director will know how and when to provide these breaks so that his actors will come away from rehearsals with a sense of accomplishment, development, and awareness of the pleasurable welding process that comes with working together and an eagerness for the further expansion of these elements.

Comes the performance—the before-curtain butterflies, the last-minute crises that never fail to arise, the hush in the audience as the curtain opens and the first actor appears. Somehow, it is over too quickly. The desire to do it right over again rises strong, for it was exciting in an immensely intimate and personal way, worth every ounce of energy and imagination put into it. Catch phrases and direct quotes will be remembered and exchanged with friends long after the curtain has come down. New friends will be made because the spotlight illumined qualities hitherto undetected but now attractive and respected. Suddenly, somewhere, reference may be made to a subject that was part of a camp play—remembrance not only presses the button of knowledge but sends a thousand camp pictures flashing through the mind. The values, tangible and intangible, of play production are myriad and lasting ones.

Creative Dramatics

The same values are obtained in the more informal program of "creative dramatics." Quotation marks enclose the phrase because it is a special term with special meaning. Creative dramatics—the building of an incident, a scene, or whole play through suggested "what-would-happen-if" situations—has great appeal for children of all ages. The basic ideas for plots are suggested in some cases by the youngsters themselves or by the drama counselor or they are centered around classic and familiar tales. The story line is invented through free, imaginative, and stimulated group discussion, with each member having the chance to contribute to the structure. Once the initial plot has been agreed upon and the number and type of characters chosen, the actors improvise—or make up—the dialogue as they go. The actors become, in fact, the playwright. The story line may change and develop as individual influence is brought to bear. Creativity is given full scope. Properly guided, this form of drama is thoroughly exciting, for participation is total.

There has been a widespread resurgence in the use of creative dramatics in primary and elementary schools, high schools, and colleges, among youth groups of all kinds in the last thirty years. Contrary to popular opinion, this is not a new form of expression. Improvisation (now known as creative dramatics), as a method of giving depth and breadth to the "written" character, has been an integral part of the art of acting since the theater's earliest days. In the last decade or so it has emerged as a distinct and generally accepted mode of acting.

Originally, it was intended for the enjoyment and expressional development of the players alone, but it has rapidly reached the point where results were so refreshing and entertaining that the enjoyment had to be shared with audiences.

When a creative drama is to be presented to an audience, the dialogue may still change during production. But generally speaking the plot will not take

unexpected turns. The actors rehearse just as they do for a traditional play. Stage settings, costume, lighting, props, and stage crews are required, to a lesser or greater degree, depending on the demand of the "script" and the kind of production is to be given.

The flexibility inherent in creative dramatics makes it wonderfully adaptable for use in camps: for cabin groups, rainy day programs, or special events where a particular theme is to be stressed.

Expansion of the Dramatic Situation

Indisputably, drama is a dynamic and persuasive force. Intelligent recognition of its uses can make the difference between a memorable summer or an ordinary one. The opportunities for dramatizing in camps need not be confined soley to plays, formal or informal. Who of us has not heard an enthusiastic youngster describe, with eyes aglow, the wondrousness of the firelit circle, the charged silence as the "Indian" chief moves amongst his braves and with the portentous forefinger taps the shoulders, bony or not quite shed of city padding, to signify the choosing of his council? The candlelight ceremonies, where the burning candle is passsed from hand to receiving hand in the friendship circle—or is launched upon dark waters with silently voluble wish?

Traditions, indispensable and irreplaceable, are studded with the quintessential seed of drama. One doubts that camps, having discovered the value of dramatic tradition, would for a moment consider giving them up.

Pageants certainly have a place in the dramatic category and can be developed in conjunction with your own locale. Thematic special events, variety or talent shows, revues written around camp life, can be dramatically effective.

Puppet shows lend themselves to diverse dramatic demands and are suitable to the in-camp situation. The puppets may be constructed in the arts and crafts shop or designed as a project within the drama department. They can be made so they require hours of string practice for smooth manipulation; they may be made of brown paper bags or they can be hand puppets that come to life with simple finger animation and enchant both spectators and those who are intent on spellbinding. You may even decide to attach large, visible strings to "real" people and let them behave in the stilted, stylized manner that is associated with puppets.

The reading of plays aloud around a fireplace in your recreation hall or in a cabin serves as successful entertainment, particularly if the plays chosen for reading contain thought-provoking ideas for group discussion afterward. As a rainy-day activity, this one is hard to beat when it is skillfully guided.

Segments of plays can be dance-pantomined; others will be twice as effective if they are given choral reading.

Drama is, indeed, an elastic form of expression as witnessed by the words that follow of "The Silent Camper," by Edward Cunningham, actor, writer, mimist and camp staff member.

"Mime is defined as the art of creating the illusion of reality by the movements and positions of the human body. It is the art of imagining the world together with an audience. A composition in mime that stands by itself is a pantomine.

"Pantomine is a form of storytelling that perhaps was used by early man to tell his wife, family, or tribe about the day's hunting or who he met on the way to the cave. Mimes have performed in the Roman Senate as political diversions and in Greece at the time of Aeschylus, miming the Theban War for people.

"Present day mimes that are more familiar to audiences include Marcel Marceau, Claude Kipnis, and Michael Grando to name a few, along with an assortment of famous campers who found value in the silent moments of mime and added them to their camp experience.

"The creativeness of camp theatre programs are enhanced with the study of the silent art in that the imagination is stimulated on still another level. The willingness of campers to be unafraid before their peers and to share with each other what they have learned during the fall, winter, and spring make the teaching of mime that much easier.

"Campers like to entertain their fellow campers as much as they like to be entertained, and what better, more exciting way than to capture an audience through

silence. Preparing a story in mime is a fulfilling experience Playing together and discovering a story that can be told through silence is a group activity that can break barriers between campers and build friendships. The pantomimes that develop can either culminate with a performance for their peers or can remain as an exercise in discovery of and for themselves. Keeping the whole action loose and friendly is important.

"The study of mime techniques should include movement and isolation of head, hands, fingers, arms, legs, feet, etc. By incorporating mime with theatre games and improvisations, campers learn two things primarily. One: they learn something about a form of communication that started with the cave men, and two; they discover qualities about themselves through the doors opened for them by the careful study of the imagination.

"The purposefully silent camper creates a dynamic world of current and lasting interest."

Part II
Administration

Sources for Drama Counselors

To insure the success of all the forms of drama mentioned, it should go without saying that trained personnel is of the utmost importance. Most camp directors claim to administer to the needs of the whole child. They make an all-out effort to obtain skilled waterfront, riding, trip or shop counselors. In too many instances, however, they turn creative activities over to general counselors. Perhaps this is because, not being specifically assigned to teach as specialists, they are free to see that a play or a skit is readied for the scheduled time. The fact that, in most cases, these general counselors have had little or no training whatsoever to aid them is, evidently, either considered inconsequential or forgiven under the pressures of staff salaries.

Is there any really valid reason why that procedure can't be reversed? Why not employ a trained drama counselor and include, if yours is a camp where counselors live with the youngsters, cabin responsibilities, should your budget prohibit employing another specialist? It will be well worth the salary and the trouble you take to find the right person.

Where do you look for the young men and women who know how to get the most out of the talent at hand, who understand the reasons for professional standards, who know what an activity budget means and who will also fit into camp life in general?

Colleges with top speech or theatre departments can be excellent sources. Northwestern University, Ohio State, Washington State, Iowa, Kent State, University of North Carolina, Carnegie Tech, Yale, Vassar, and Wellesley are just a few. Young directors with community theatre experience are frequently good bets. If you plan one or more shows a week, look particularly for people who have had summer stock experience, for they will know how much can be accomplished in a short space of time. Beware of those whose qualifications consist solely of having been in a great number of plays; they may not be able to direct others.

Avoid between-engagements professionals like the plague. Generally, they are not geared to the discipline of community life and nine times out of ten they will be offered a "fabulous Hollywood contract they just can't afford to turn down"—two weeks before camp opens! This is also likely to apply to students of professional dramatic schools.

Speech department graduate students will very often have had experience in children's theater and will be delightful additions to your staff. They are not easy to find but they do exist and they're worth their weight at your "box office."

Suggestions for Facilities and Equipment

We have said that one of the delights of drama is that it can be done anywhere. That is true. Plays can be performed indoors, outdoors, in a dining room, on an open porch with the audience seated on the ground, in any building that will accommodate your group. It is not absolutely necessary to have a stage curtain. Blankets, loaned by staff and campers, pinned to a stretched wire, will serve. If you espouse theater-in-the-round or arena theatre, you won't even have to borrow bedding! It is not ideal to have audiences and actors on the same level, but by staggering the chairs or benches fair visibility can be accomplished.

Many camps already have a stage or raised platform somewhere on the property. Unhappily, and all too often, the original builder was unaware that people and props must have somewhere to go when they are not on-stage. He did not allow for any backstage space. If this is your situation, don't feel too badly; there is a professional summer stock theatre where all entrances and exits have to be made from a 12-foot ladder which stretches from stage level to the ground. This makes for unusually nimble actors but it is not recommended for imitation!

If your theater has no back stage area and there is room for expansion, wings—minimum of ten feet, preferably twenty feet—can be added to each side of the stage. Or you may be able to cut two sets of four-foot-wide double doors in the backstage wall so that your actors and scenery can come and go as needed. If the latter procedure is used, a simple shed room can be extended from the rear of the theater building for weather protection. Obviously, this is not the best solution to the problem, but it is a possibility.

If you are building a theater from scratch—some camps have been fortunate enough to receive funds for such a major project from their alumni—the stage should be raised three feet from the theater floor. It should be a minimum of twenty-five feet wide by thirty feet deep with a fifteen-foot proscenium arch and wings of the dimensions described. No matter what sales pitch you are given, don't let anyone talk you into hardwood flooring for the stage. You might as well use solid marble for all the good it will do your stage crews when they come to set the stage screws or nails that secure the set braces. Ideally, the roof of the stage should be another twenty to twenty-five feet above the proscenium arch. This allows sufficient room for "flying" sets to get them out of the way and to facilitate fast scene changes. The high ceiling is not always possible or practicable, but it can be a wonderful thing to have. Be sure to place a kitchen sink in a convenient backstage area. Cold water is a most necessary ingredient in the mixing of scene paint (hot water would be a real addition but not a must). Paint brushes must be washed in cold water, and there should be a hose connection, either from the sink or from an outside water tap, so that flats (scenery wall elements) can be scrubbed for repainting.

There are a number of variations on staging productions that are particularly adaptable to camps. Theater in the Round, or arena staging, is one of them. Inherited from the days when strolling players put on their shows in open courtyards, playing in the round virtually disappeared for a century or two. This method of staging has long been back in vogue; the advent of the music circus popularized it to a great degree. Its title comes from the fact that the audience sits in a circle around the players. There are no "walls" of scenery. Scenic effects are created by lighting and simple furniture is used.

This form of theater may be produced indoors or outdoors. It is very effective if you have a place on your property where the land rises gently on three or four sides of a flat area. If done indoors, the action usually takes place on a level with the audience and aisles are opened up for the necessary entrances and exits. Round playing requires tremendous concentration on the part of the actors for the audience is, so to speak, right in their laps. It demands truly creative direction to compose the actors into pictures that will be interesting from every angle. It is a challenge but a provocative and rewarding one when skillfully handled. Youngsters (both on stage and in the audience) take to it with genuine appreciation and in a much less inhibited way than most adults, who have been trained to the proscenium theater. Outdoor theaters have widespread uses and are particularly suitable to the camp situation. The obvious drawbacks, weather and acoustics, can be overcome by flexibility of programming and

intelligent selection of site. If you want a traditional theater background, and don't wish to construct a stage, look for a natural rise of ground that can be surface leveled. If it has a glade backing it, so much the better. Trees transplanted in a natural way to form side walls will add immeasurably to the charm and will serve as sound directors.

In this connection, unless you plan to build an outdoor stage with walls and a roof, avoid the great scenic temptation to choose a place near the water. Lakes, streams, ponds, and oceans not only offer competition in sound; they also absorb it. Above all, choose an intimate setting, for audiences are entitled to hear what they are looking at, be it plays, pageants, recitals, or ceremonies. Most young actors are not yet sufficiently trained in the art of voice projection to be able to project, or throw, their voices any appreciable distance.

Whether your plays are done indoors on a stage, on the flat, in the round or outside, you will need lighting beyond the one sixty watt bulb variety. As with all stage equipment, lighting can be as simple or as complicated as you want to make it. First and foremost, be sure that whoever sets it up knows what wattage he can safely use. Without going into the great numbers and kinds of stage lighting that are available (and expensive), a few useful adaptations are mentioned here (for complete details, see bibliography).

Sixty watt bulbs, socketed on a one-by-two-inch wooden trough, which is lined with heavy kitchen foil, can be used for strip lighting. A hundred watt bulb placed inside and attached to a No. 10 can makes an excellent spotlight (paint the outside of the can black). The small display-window floodlights used in department stores are inexpensive and tremendously useful for both flood and backing lighting.

All major lighting should be wired into a central switchboard that can be controlled from one place by one person. Relying on extension cords and double sockets is a hazardous business. Regular house switch plates and plug outlets can be used for the switchboard. If you are building a board, put in soundless switch plates, if possible.

There are two safe ways of giving color to your lighting. The best is to buy theatrical gelatin sheets of heat-proof transparent gelatin from a theatrical supply house (see bibliography). These sheets are not expensive and they come in every conceivable color. Make or buy double metal frames; insert the gelatin cut to size and attach the frames to the lights.

There is also a liquid light paint available from supply houses. It can be applied directly to unheated light bulbs with perfect safety. It is a bit more expensive than gelatin and hasn't the color variety; but it does do away with the necessity of gelatin frames. Never, never use cellophane, crepe paper, or cloth of any kind over lights.

Part of the fun of being in a play is dressing up and making up. Costumes can, of course, be rented. This is the expensive way again, though Hooker-Howe Costume Co., Haverhill, MA, is excellent, reasonable as things go, and they will ship anywhere. Auctions, nearly-new shops, the Salvation Army and donations from parents' attics are marvelous sources of supply for period and contemporary items.

Devising and making costumes is a thoroughly creative activity in itself. A variety of yard goods is required, both for costumes, upholstering and draperies. There are not many pound cloth shops left in the world; but if there is one in your area, it will have the right kind of remnants at the right price. The chain five and ten cent stores often have summer sales of cheap rayon satins, sheers, and cottons that are fine for on-stage. Mill end shops are another source of reasonable supply. If you are fortunate enough to have a parent who is in the textile business, he can probably make yard goods seconds available to you at very little cost.

Crepe paper is not advised for general costume use. It is not durable enough to be truly inexpensive, and it presents the wearer with the traumatic concerns of possible rips and tears! Save its use until the script calls for "a flower garden in bloom" or "enter the bride carrying a bouquet of orchids"! It does make remarkably beautiful Indian "feather" cloaks when sewn on an unbleached muslin backing.

The kind of make-up used will depend on the distance between the audience and the stage and on the amount of lighting you have. Lights "eat" color so that the more lighting there is, the heavier the make-up will need to be. The same axiom applies to distance, particularly if the production is played outdoors. In camp theaters, generally speaking, a pancake base, rouge, lipstick, eye

shadow, and liner (attainable these days in all drug and ten cent stores) is sufficient. Regular theatrical make-up—grease paint base, liner colors (body make-up for pageants and musicals), etc., are recommended when distance and lighting cause a problem. Any town or city that supports a Little Theater, opera, or professional theater will have a drug store that carries a line of theatrical make-up. Or, it can be ordered from a theatrical supply house. Whatever kind is used, make sure that it is applied under lights and with a subtle hand. Make-up is intended to enhance the actors, not frighten the audience. Simple, effective information on the subject can be found in books listed in the bibliography.

The style of drama program you want will suggest the kind of scenery best for you, if indeed, you use scenery at all. There are some delightful plays that simply call for a bare stage. "Our Town" (a three-act) and "A Happy Journey From TRENTON TO Camden" (one act), both by Thornton Wilder, come to mind first. If you are doing more than one play in an evening or combining a play with a dance or musical performance, monotone (gray, tan, or black) drapes on the three sides of the stage may be your answer. The amount of yardage required is likely to be initially expensive, but if it is monks cloth (now available in ten-foot, unseamed widths from Homespun House, 261 South Robertson, Beverly Hills, CA, or velour and is cleaned every other season or so, the yardage that goes into your drapes should last indefinitely. Sometimes front curtains and sets of stage drapes can be purchased at a fraction of the original cost from theatrical warehouses and TV studios in the larger cities. They will probably have to be shortened for your use, but they are properly pleated and chain weighted and can serve as background for all kinds of things—awards presentations, special ceremonies, whatever.

The other usual type of setting consists of walls formed by placing a series of "flats" together. Explicit directions for making flats will be found in books on play production included in the bibliography. Suffice it to say here that they are constructed of thin-gauge wood frames, covered with unbleached muslin or theatrical canvas and then painted with scene paint which comes in powdered form and is mixed with size and cold water. Mixing formulas are given in the production handbooks.

Flats have the advantage of being light in weight and movable. The manner in which they are combined and placed achieves the setting called for in the script. They offer limitless variety to the imaginative set designer and they can be painted over and over. Building flats is an excellent shop and/or stage crew project. While the muslin may have to be patched or the frames recovered from time to time, with proper care in bracing and storing, flats should last from ten to fifteen years.

In the matter of stage dressing—or furnishings—again auctions, second-hand stores and donations from attics are gold mines of supply at considerably less than bullion prices. Furniture, pictures, lamps, lace curtains, dishes, abound in these places and will serve your purposes beautifully.

Should a production call for trees, rocks or caves of considerable dimension, despair not. Giant size rolls of heavy corrugated paper, obtainable at most paper goods supply houses, can be cut, braced and painted to resemble a tree as convincing as "the village smithy's." Rocks and caves are "constructed" over wood frames and "shaped" with chicken wire; this in turn is covered with newspaper, torn and soaked in a thin flour-and-water paste. Let the sculpted newsprint dry, then paint with the same powdered scene paint you use on flats. This chicken wire-newpaper combination creates charming or horrific animal heads; chicken wire covered with cotton batting turns into impressive 17th and 18th century wigs.

There may be times when "impressionistic" scenery will be more effective. Cut-outs of corrugated paper, masonite or beaver board suggest imaginative one dimensional objects. Half-inch cotton cord (of the macrame type often used in the camp arts and craft shop) stretched at intervals to a frame makes interesting see-through walls or screens. Lovely to look at is a play or scene performed behind an oversized picture frame of gold-sprayed corrugated paper, the opening filled in with a stretched gauze curtain (called a scrim), the lighting placed in back of the frame. Try taking one or more plastic drop cloths, spatter paint in shades of green and yellow, cut in two-inch strips, leaving an uncut foot-wide border, tack this to a covered 2 x 4; hang, shape and you've got an enchanted willow tree! All manner of provocative things can be suggested with simple materials and stimulated inventiveness.

These brief highlights of how-to's barely scratch the potential in stage craft creativity. They are included to show how much can be achieved without elaborate equipment and perhaps they will serve as an ideal springboard for you and your staff.

Budget and Costs

The values that accrue as the result of a good drama program far outweigh the investment made. Surely campers delight in knowing they have done something truly creative and done it well, their undeniable satisfaction in gaining skills, poise and friendships, the glow that sparks treasured memories of the experience, cannot be measured in dollars and cents alone.

A pertinent word or two can, however, be said about budget and costs. The size of your camp, the kind of drama program you select, the number of productions involved, will decide what is reasonable to spend. If you are to emphasize creative dramatics, the cost of scripts is eliminated. If you select traditional theater, published one-act plays are about $1.00-$1.25 per copy-three-acts go from $3.50-$5.00 and anthologies containing play collections cost $7.00-$10.00 each. (Naturally, these days, all prices are subject to change!) Lighting, material for sets, costumes, furniture, etc., will be variable, depending not only on the extent of your program, but on prices in your particular area. Good drama counselor (male and female) salary requirements fall in the $200-$500 range.

To take two extremes, the camp that offers one major production in seven or eight weeks may spend $75-$100, exclusive of royalties, if required, and salary. The camp that produces a variety revue, fifteen one-acts, a three-act and a musical comedy in the same time period will spend somewhere between $1,500 and $2,000. In both cases the cost is counted as running expense; it does not reflect the purchase of any major equipment.

Part III
Camper Growth

While we are speaking of expenses, it seems appropriate to turn the coin to the side marked "income." We are all vitally interested, certainly, in camper return, if not increased enrollments. Those camps which have established good drama programs will tell you without hesitation that drama, as an activity, is responsible for repeats—often of several years duration. These are youngsters "bitten by the drama bug," and they will come back as long as increased challenge, age, and father's pocketbook will allow. The no-so-dedicated often return because drama, as a part of the regular program, offers that extra outlet and stimulation that is missing when only the physical muscles are stretched.

Drama considers and develops the facets and capabilities of the whole person. It gives ever-widening scope to his advancing capabilities. Perhaps expressions from campers themselves will give you an idea of what drama can (and does) mean to them.

From a sixteen year old, "I think both aesthetic and physical values are summed up in one main purpose: drama imparts ideas—on the stage—in preparation for life in front of the curtain. It develops new ways of using personal facilities and new appreciations of life and art."

Another sixteen year old: "I am a stable bug (horse-type), but this did not keep me from investigating the theater at camp. I tried out, got in a few plays, and every play I enjoyed more. What fun it was to perform in front of all my friends! It gave me such a feeling of enjoyment and accomplishment."

A thirteen year old: "I thoroughly enjoy myself in the theater while at the same time I am learning many worthwhile things."

From a sixteen plus: "Stagecraft is a part of drama—necessary, rewarding and intriguing. For me it is a means of expression—a way of fulfilling a desire to create. Once, during a certain summer, it suddenly hit me that I could not act worth beans. But I was in love with the theater, a love initiated at camp, and I wanted to create a tool and a mood that would really add something to a play. In designing the set, making the show 'work,' running the lights, and understanding the reasons why and how they changed, I felt as though my whole soul was right there on the stage—and it was great!"

From an eleven year old: "I don't express myself too well, and I never thought about why drama is good in camps because to me there is no greater thrill than going onto the stage and doing a part in a play. You learn a lot—like enunciating and walking properly, which helps you off as well as on-stage; or making scenery and costumes which helps entertain a lot of campers on Saturday nights; or knowing about theater history and acting techniques. And besides, you have a lot of fun."

A fourteen year old: "By having drama in a summer camp you are not only catering to the athletic person, but to those more interested in mental work. Other activities train and teach you about physical fitness; drama enriches the camper culturally and intellectually—even if it is only by observing the performances as they are produced."

Finally, from a fifteen year old: "It is said that the purpose of summer camp is relaxation, fun, and play. Creation is relaxation of a form; work can be fun; working and being with people is play. Drama is fun, exciting, and worth the effort. Being in a play is a thrill comparable to an A-plus, a first prize, getting a present you've wanted and dreamed of for years."

The words fun and enjoyment crop up over and over again. When the knowledge, the grasp of intent, the awareness of values is revealed as they were by the young campers, you have, as the saying goes, got something! (You also wonder why you didn't just let the youngsters speak, monographically and entirely for themselves!)

In the court of creative appeal, drama is a five-star summons. It is not one that will be ignored for its attractions draw the individual as irresistibly as those of a magnet. The drawing process extends far beyond the obvious. It encompasses the whole field of human relations, delineates the reasons for social interplay, explains the drives that motivate man, activates insight toward deeper understanding of individual behavior. This is because drama is about people—as they are, have been, or may be.

And youngsters are people—somewhat shorter in length and experience, perhaps, but nonetheless individuals. They have the same tendencies to delight and dismay, the same problems and paralyzing doubts; they are prey to the same delights and deterrents.

Their reactions to the delights and deterrents may be different—more or less inhibited—from adults, simply because they haven't yet had a chance to live long enough to evaluate. So often they are prevented or protected from acquiring the knowledge that will give them the ability to select or discard because "grown-ups" cling, for whatever reasons, to the thought that they are, after all, only children. Add this stultifying, and much too frequent, attitude to the weighty trap of habitual mass response and the seductiveness of complete conformity that is subtly closing its jaws around us—and the need for individual self-expression takes on an urgency not to be ignored.

We have spoken of theater in the round. We cannot expect to have people in the round—well balanced and able to cope—unless we provide them, at the formative age, with a sphere of flexible self-confidence. Participation in the dramatic process is one of the doors to achieving that attractive state of mind.

Why not, then, open your door a little wider? Whether your youngsters stand quietly cocooned as a prune blossom in a Chinese garden, roar like the demented Captain Bly, break your heart as Beth on her deathbed, or squeak with the frustration of a tea-dunked Dormouse, give them a chance to be part of the fascinating, wondrous, magic and provocative world that is drama.

Bibliography

Many of the technical books, the plays, and the supply houses listed below are in current use by camp drama counselors. Others are suggested as guides for you and your drama staff. All books and plays listed are available through The Drama Bookshop, 150 West 52nd Street, New York, NY 10019. Prices are current but subject to change. change.

Plays

Unless a play is keyed with an F (female) or an M (male), it is written for a mixed cast and all or parts of it—cuttings—are suitable for camp production. The key SF (small fry) indicates plays particularly tailored for younger groups. C is for comedy; D for drama; Fa for fantasy. The individual publishers are also given.

One-acts

Affected Young Ladies. Moliere. (C) Samuel French, $1.
Ah, Romance. Walter Hackett. (C, F) Walter H. Baker, $1.10.
Ah, Sweet Mystery. John Kirkpatrick. (C) Samuel French, $1.
An Inspector Answers. Norman Phillip Hart. (D) Samuel French, $1.
And the Lamp Went Out. J. P. Pierce. (Pantomine melodrama) Walter H. Baker, $1.
Animal. Oliver Hailey. (C) Dramatists Play Service (with two other plays), $1.
Anti-Clockwise. Muriel and Sidney Fox. (D, F) Samuel French, $1.
Aria da Capo. Edna St. Vincent Millay. (Fa) Walter H. Baker and Samuel French, $1.
Be Seated. Marcelline Hemingway Sanford. (C with music for F) Samuel French, $1.
Beast of a Different Burden. Faith Whithill. (C) Samuel French, $1.
Beauty Parade. Conrad Seiler. (C) Dramatists Play Service, $.80.
Bell, The. N. M. Carroll. (Thriller, F) Walter H. Baker, $1.25.
Bimbo the Pirate. Booth Tarkington. (C) Walter H. Baker, $1.10.
Box and Cox. J. M. Morton. (C) Walter H. Baker and Samuel French, $1.
Bracelet of Doom. Vivian Mayo. (Mystery) Walter H. Baker, $1.10.
Bridges Are When You Cross Them. Melvin B. Shaffer. (C) Samuel French, $1.
Case of the Weird Sisters. Wall Spence. (Mystery, F) Walter H. Baker, $1.10.
Charm Racket, The. Evelyn Neuenburg. (C, F) Walter H. Baker, $1.10.
Cinderella. Ruth Newton. (Fa) Samuel French, $1.
Cinderella Married. Rachel Field. (C) Samuel French, $1.
Clock Shop, The. John Golden. (Fa) Samuel French $1.
Come Fill the Cup. Peg Harig. (C) Samuel French, $1.
Conquest of Everest. Arthur Kopit. (C) Samuel French, $2.45.
Curses, the Villain is Foiled. Henry Rowland. (Melodrama) Walter H. Baker, $1.10.
Dabblers, The. John Kirkpatrick. (C, F) Samuel French, $1.
Dark Brown. Philip Johnson. (Melodrama) Samuel French, $1.
Day After Forever, The. Charles Emery. (C) Samuel French, $1.
Deceitful Marriage, The. Tim Kelly. (Satire, F) Walter H. Baker, $1.10.
Double Date. Florence Ryerson. (C) Walter H. Baker and Samuel French, $1.
Dragon Who Giggled, The. Elizabeth McCormick. (Fa) Samuel French, $1.
Dyspeptic Ogre, The. Percival Wilde. (Fa) Walter H. Baker, $1.10.
Early Frost. Douglas Parkhurst. (D, F) Walter H. Baker and Samuel French, $1.
Elmer. Beatrice H. McNeil. (C) Walter H. Baker, $1.10.
Family Album. Noel Coward. (C with music) Walter H. Baker and Samuel French, $1.
Final Dress Rehearsal. Jack Frakes. (C, F) Walter H. Baker and Samuel French, $1.
Flattering Word, The. George Kelly. (C) Walter H. Baker and Samuel French, $1.
Florist's Shop, The. Winifred Hawkridge. (C) Walter H. Baker, $1.10.
Fog. Evelyn Neuenburg. (D, F) Walter H. Baker, $1.10.
From Five to Five-Thirty. Philip Johnson. (C) Walter H. Baker and Samuel French, $1.
Fumed Oak. Noel Coward. (C) Walter H. Baker and Samuel French, $1.
Ghost of Distinction. Wall Spence. (C) Walter H. Baker, $1.10.
Glorified Brat, The. Charles Emery. (C, D) Samuel French, $1.
Gods of the Mountain, The. Lord Dunsany. (D, M) Samuel French, $1.
Goodbye to the Clown. Ernest Kinsy. (C) Walter H. Baker and Samuel French, $1.
Gory Story. John Kirkpatrick. (Mystery) Samuel French, $1.
Grey Monk Walks, The. Graham Reed. (D, F) Walter H. Baker, $1.25.
Gypsy Fortunes. Marcia Muth Miller and William Farrington. (D) $1.
Hands Across the Sea. Noel Coward. (C) Walter H. Baker and Samuel French, $1.
Happy Journey from Trenton to Camden. Thornton Wilder. (D) Walter H. Baker and Samuel French, $1.
Heat Lightening. Robert F. Carroll. (C) Samuel French, $1.
Hello Out There. William Saroyan. (D) Walter H. Baker and Samuel French, $1.

Heritage of Wimple Street. Robert Knipe. (D) Walter H. Baker, $1.10.

Impromptu. Tad Mosel. (D) Dramatists Play Service, $.80.

Interview. Jean Claude von Itallie. (C, D) Dramatists Play Service (part of *America Hurrah*), $2.

Joint Owners in Spain. Alice Brown. (C, F) Walter H. Baker, $1.10.

Land of Heart's Desire. W. B. Years. (Fa) Walter H. Baker and Samuel French, $1.

Last Word, The. James Broughton. (D) Walter H. Baker, $1.

Legend of Camille, The. Charles George. (D, F) Dramatists Play Service, manuscript form.

Let Me Hear You Whisper. Paul Zindel. (C, D, F) Dramatists Play Service (with one other play), $2.

Lighthearted Pantomines. Polly and Louise Abstance. (C) Walter H. Baker, $2.

Little Bird of a Woman, The. Frank Sehon. (C) Samuel French, $1.

Locked Room, The. Ashton. (D) Walter H. Baker and Samuel French, $2.

Long Christmas Dinner, The. Thornton Wilder. (C) Walter H. Baker and Samuel French, $1.

Lost Princess, The. Dan Totheroh. (Fa) Samuel French, $1.

Lottery, The. Shirley Jackson. (D) Popular Library, $1.50.

Mad Breakfast, A. I. M. Gray. (C) Walter H. Baker, $1.

Man in the Bowler Hat, The. A. A. Milne. (C) Walter H. Baker and Samuel French, $1

Manikin and Minikin. Alfred Kreymborg. (Fa) Samuel French, $1

Message from John, A. Wall Spence. (Mystery, F) Walter H. Baker, $1.10

Minuet, A. Louis N. Parker. (D) Walter H. Baker and Samuel French, $1.

Miss Sydney Carton. Florence Ryerson and Colin Clements. (C, F) Samuel French, $1.

Monkey's Paw, The. W. W. Jacobs and Louis N. Parker. (D) Walter H. Baker and Samuel French, $1.

My Love Comes Riding. Leota A. Summerbays. (D, F) Samuel French, $1.

Nellie Was a Lady. John Kirkpatrick. (C) Samuel French, $1.

Nobody Sleeps. Guernsey LePelley. (C) Walter H. Baker and Samuel French, $.95.

Old Lady Shows Her Medals, The. J. M. Barrie. (D) Walter H. Baker and Samuel French, $1.

Op-O-Me Thump. Frederick Fenn and Richard Price. (C) Samuel French, $1.

Orchestra, The. Jean Anouilh. (D) Samuel French, $3.95.

Out at Sea. Slauomir Mrozek. (D, M) Samuel French, $2.45.

Over the Teacups. Percival Wilde. (C) Walter H. Baker and Samuel French, $1.

Permanent. James Reach. (C, F) Samuel French, $1.

Pink and Patches. Margaret Bland. (C) Walter H. Baker and Samuel French, $1.

Phoenix too Frequent, A. Christopher Fry. (C) Dramatists Play Service, $1.

Purple Doorknob, The. Walter Pritchard Eaton. (C, F) Samuel French, $1

Queens of France. Thornton Wilder. (C) Walter H. Baker and Samuel French, $1

Quo Vadis, Tinker Bell. Cleve Haubold. (C) Samuel French, $1.

Rats. Israel Horovitz. (D) Dramatists Play Service (part of *Collision Course*), $1.

Red Key, The. Charles Emery. (D) Samuel French, $1.

Red Peppers, The. Noel Coward. (C with music) Walter H. Baker and Samuel French, $1.

Red Velvet Goat, The. Josephina Niggli. (C) Samuel French, $1.

Resounding Tinkle, A. N. F. Simpson. (C) Walter H. Baker and Samuel French, $1.

Riders to the Sea. John M. Synge. (D) Walter H. Baker and Samuel French, $1.

Roof, The. Marlene Brenner. (Mystery F) Walter H. Baker, $1.10.

Sandbox, The. Edward Albee. (D) Dramatists Play Service (with *Zoo Story*), $2.

Sandlewood Box, The. Essex Dane. (C, D, F) Walter H. Baker, $1.10.

Save Me a Place at Forest Lawn. Lorees Yerby. (D) Dramatists Play Service, $.80.

Saved from the Fate of Her Sister. Marion Speed McKendree. (Melodrama) Walter H. Baker, $1.10.

See the Man Die. Gordon Arn. (D) Samuel French, $1.

Sentimental Scarecrow, The. Rachel Field. (C) Samuel French, $1.

Serpent, The. Jean Claude von Itallie. (D) Dramatists Play Service, $2.

Shadow Play. Noel Coward. (Musical Fa) Samuel French, $1.

Simple Simon. Patrick Brumbaugh. (Fa) Samuel French, $1.50.

Sis of the Ozarks. Dan Young. (C) Samuel French, $1.

Sparkin'. E. P. Conkle. (C) Walter H. Baker and Samuel French, $1.

Spreading the News. Lady Gregory. (C) Walter H. Baker and Samuel French, $1.

Star Struck. Florence Ryerson and Colin Clements. (C, F) Samuel French, $1.

Still Alarm. George S. Kaufman. (C, M) Walter H. Baker and Samuel French, $1.

Still Life. Noel Coward. (D) Samuel French, $1.

Strange Victory. Evelyn Neuenburg. (D) Walter H. Baker, $1.10.

Sunday Costs Five Pesos. Josephina Niggli. (C) Walter H. Baker and Samuel French, $1.

Talk to Me Like the Rain and Let Me Listen. Tennessee Williams. (D) Dramatists Play Service (in volume of 13 plays, *27 Wagons Full of Cotton*), $2.45.

Tenth Word, The. Florence Ryerson and Colin Clements. (C) Samuel French, $1.

Third Gravedigger, The. Cleve Haubold. (C) Walter H. Baker, $1.10.

This Property is Condemned. Tennessee Williams. (D) Dramatists Play Service (in volume of 13 plays, *27 Wagons Full of Cotton*), $2.45.

This Way to Heaven. Douglas Parkhurst. (C, Fa) Walter H. Baker and Samuel French, $1.
Three Pills in a Bottle. Rachel Field. (Fa) Walter H. Baker and Samuel French, $1.25.
Trifles. Susan Glaspell. (D) Walter H. Baker, $1.10.
Twleve Pound Look, The. J. M. Barrie. (C, D) Walter H. Baker and Samuel French, $1.
Visitor, The. (Teleplay from TV series "Good Times.") Jack Elinson and Norman Paul. (C) Samuel French, $1.
Weapon in Wax, A. A. J. Bradbury. (C, F) Walter H. Baker, $1.25.
Wedding, A. John Kirkpatrick. (C) Walter H. Baker and Samuel French, $1.
Wonder Hat, The. Kenneth Sawyer Goodman and Ben Hecht. (Fa) Samuel French, $1.
When Shakespeare's Ladies Meet. Charles George. (C, F) Dramatists Play Service, $.80.
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World Without Men. Philip Johnson. (Fa, F) Samuel French, $1.

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Alice in Wonderland. Eva LeGallienne and Florida Friebus. (Fa) Walter H. Baker, Samuel French and Dramatists Play Service, $2.25; vocal, $10.
Angel Street. Patrick Hamilton. (Melodrama) Walter H. Baker and Samuel French, $2.
Annie Get Your Gun. Irving Berlin, music and lyrics by Dorothy and Herbert Fields. Dramatic Publishing Co., $2; piano and vocal score, G. Schirmer, Inc., $9.
Apron Strings. Davis. Samuel French, out of print.
As You Like It. William Shakespeare. (C) Walter H. Baker and Samuel French, $3; vocal score, $2.50.
Auntie Mame. Jerome Lawrence and Robert E. Lee. (C) Dramatists Play Service, $2.
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Bad Seed, The. Maxwell Anderson. (Thriller) Dramatists Play Service, $2
Barnaby. Robert and Lillian Masters. (Fa) Samuel French, $2.
Berkeley Square. John L. Balderston. (Fa) Samuel French, $2.
Blithe Spirit. Noel Coward. (C) Walter H. Baker and Samuel French, $2.
Breath of Spring. Peter Coke. (C) Walter H. Baker and Samuel French, $2.
Brief Music. Emmet Lavery. (C, F) Walter H. Baker, $2.
Bus Stop. William Inge. (C) Dramatists Play Service, $2.
Bye, Bye Birdie. Strousse. (Musical) vocal score at Schirmer, $25.
Camille. Alexander Dumas fils. (D) Samuel French, $2.
Captain Applejack. Walter Hackett. (Fa) Samuel French, $2.
Carousel. Richard Rodgers and Oscar Hammerstein, II. Random House; piano and vocal score at Schirmer, $20.
Charley's Aunt. Brandon Thomas. (C) Walter H. Baker and Samuel French, $2.25.
Children's Hour. Lillian Hellman. (D) Dramatists Play Service, $2.
Child's Play. Robert Marasco. (D, M) Samuel French, $2.
Crucible, The. Arthur Miller. (D) Dramatists Play Service, $2.
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Dark of the Moon, The. Howard Richardson and William Berney. (D) Walter H. Baker and Samuel French, $2.25.
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Elizabeth the Queen. Maxwell Anderson. (D) Samuel French, $2.
Family Upstairs, The. Harry Delf. (C) Samuel French, $2.
Fantasticks, The. Harvey Schmidt and Tom Jones. (Musical) Walter H. Baker, $2; vocal score available at G. Schirmer, $20.
Father of the Bride. Caroline Franke. (C) Dramatists Play Service, $2.
First Lady. Katherine Dayton and George S. Kaufman. (C) Dramatists Play Service, manuscript only.
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Oliver. Lionel Bart. Vocal score at Schirmer, $20.

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